

MUSIC AND MUSICIANS

MME. Carreno, on whose recital at the Shubert Monday evening, the eyes of all musical people are fastened, enjoys wide fame aside from being a musician. She has taken advanced ground on the question of woman suffrage, and in a recent interview she said:

"There is a suffrage for women which they can enjoy without enacting the disgraceful scenes that I saw in London only a short time ago. It is the suffrage of health; the compelling of healthful surroundings for their children in school and home; the appreciation of the fact that the success of their progeny in the world must have for its basis exuberantly good health backed by equally good morals."

"But she should have appointive office. She should be represented on your school board; she should help select the literature for your libraries, she should have a say as to the sanitary conditions of your public places and especially the places where children go, and, should have equal property rights with men. But she should not be compelled to face the mob in the streets, and such political gatherings in public places as our great cities furnish."

It is of interest to note that Mme. Amanda Swenson is an old time friend of Mme. Carreno who is to appear here Monday evening. Mrs. Swenson toured through the New England states with the great artist in 1877, and refers to their experience with a keen sense of pleasant reminiscence.

A concert will be given in the First Presbyterian church on the evening of the 24th inst., for the benefit of the organ fund. The choir will present, for the first time in this city, Orlando Morgan's song cycle, "In Fairyland," assisted by a select orchestra under the direction of George Skelton. The choir consists of Mrs. Jack Taylor soprano, Miss Edna Dwyer contralto, Fred C. Graham, tenor; J. W. Curtis, bass; Miss Maud Thorne organist. The Ladies' Aid society of the church have the matter in charge, with the distribution of the tickets in the hands of a special committee including Mrs. W. C. Lyne, Mrs. W. H. Alexander and Mrs. H. J. Dinwiddie. Much interest is being taken in the concert, with every indication of a large and profitable attendance. The environment, and method of placing the proposed \$7,500 instrument are creating discussion, the idea being to avoid mistakes committed in other churches where organs have been so unfortunately located as to destroy a large percentage of their value. There has been much criticism of the arrangement of the organ and choir loft of the First Presbyterian church from local organists and other musicians, notably Organist Peabody of St. Mark's cathedral, who predicts that unless radical changes are made there will be occasion for much regret. The singers themselves have often complained of the cramped quarters. The blue prints of the church were sent, when the church was built, to eastern organ builders, who said they could easily build an organ on the present location. To which Mr. Peabody replies, "Very true; the builders can make an organ to fit a coal bin in the cellar, for that matter." The outcome of the controversy is being watched with much interest, particularly as one or two experts from the east are to be brought here to look the instrument over.

A special musical program will be given Sunday evening, in the Odd Fellows' hall at Garfield, including selections from Claude Netleton with his violin and as a baritone singer, a soprano solo from Mrs. C. G. Plummer with violin obligato, and with Mrs. W. S. Loomis as piano accompanist.

The First Congregational church choir has been temporarily disorganized by the departure of Mrs. A. S. Peters for New York where she is to take a course of vocal study, and by the departure of Miss Edna Cohn for Cuba. Chairman Cox of the music committee is trying a number of candidates for the vacancies, with plenty of sopranos, but a dearth of contraltos ready to step into the breach.

Organist Tracy Y. Cannon will play prior to the morning service at the First Congregational church Sunday, an Andantino by Franck, and Rubinstein's "Melody in E." For the offertory, a cantata by Salome, with the finale, a postlude in E flat by Wachs.

Miss Muriella Hunter, formerly an instructor in this city, has been appointed



MADAM TERESA CARRENO,

The Distinguished Pianist Who Will Be Heard at the Shubert Monday Evening.

ed music supervisor in the Ogden public schools.

Miss Emily C. Jessup of this city, supervisor of music and manual training in the Grantsville schools, has been such a success of her work as to give much satisfaction. While at Columbia university, Miss Jessup took an exceptionally high stand in the department conducted by the late Prof. MacDowell.

There will be special music at the First M. E. church tomorrow evening, those who will appear being Miss Roman Hyde, violinist; Miss Josephine Morrison, harpist, and Miss Marion Mathews, cellist.

The Catholic cathedral choir will sing Feast's mass in E flat, at the Sunday 11 a. m. service, with George Sofke as the soloist. For the offertory, Miss Florence Locke will sing, Henshaw Dana's "Salve Regina."

Silence Dales Knapp, a popular violinist from the east, who has given several recitals in this state, expects to visit this west again this season, to tour under the management of Fred Graham.

A proposition has been made to organize an amateur symphony orchestra, with singers associated, the whole to be under the direction of Prof. Anton Pedersen. With such a thorough instructor in charge it is believed the organization in time could be made to prove a valuable feeder for the older symphonic organization.

Local music houses report a steady and good sale of hand instruments, several hands in the country tributary to Salt Lake having recently been equipped with full sets. One dealer reports the sale of seven BB flat tubas the past year, costing from \$120 to \$170 each. The demand for clarinets is reported such that it is at times not easy to respond with promptness.

The sheet music trade continues to report a falling off in the demand for ragtime and cheap truck, with an increasing call for classical and sacred music. The sale of the latter particularly will increase until Easter.

wonderful effort that carried away his audiences. He is also what is regarded in social circles as a "good fellow," and though of foreign birth and training, appeared while here to be thoroughly Americanized. Mr. Hartman, an American beauty, which has found its fruition in his marriage with an American girl, probably one of his pupils whose personal charm, combined with special aptitude for the violin, was more than the artist could withstand. He was proposing to visit Salt Lake again on his next American tour, and will doubtless bring his bride with him. They have the best wishes of the Salt Lake musical colony.

At St. Mark's cathedral Sunday morning, Miss Amy Osborne is to sing as a contralto solo for the offertory, "The Earth is the Lord's" by Frank Tynes.

The First Methodist choir will sing Marston's anthem, "I'm a Pilgrim and a Stranger," at Sunday morning's service, with contralto obligato. In the evening, Mrs. Nels Sorenson will sing as a soprano solo, "A Heart Song," by Cribbe.

SHARPS AND FLATS

An autograph Beethoven letter sold at a recent auction in London contained these two sentences: "This horrible fourth floor, oh God, without a wife: what an existence! Every stranger steals my things."

Lilli Lehmann, though in her sixty-second year, continues to delight audiences with her song recitals. Several very successful ones were given by her in Vienna few weeks ago, and on her return to Berlin she gave another, at which she sang Schubert's "Mignon" songs as well as the "Rheinlieder" of Buegert, for which she has done missionary work.

"The Paris opera," says the Musical Courier, "runs throughout the year, with exception of a few days here and there for renovation, which does not take place. There are a number of free days for the people. Altogether, there are about 300 performances in the regular calendar. The average nightly receipts during the year ending November 15 were \$3,441, the best seats being \$3.40, and from this price to 40 cents. It costs about \$4,000 to raise the curtain at the Paris grand opera; here at the Metropolitan it costs about \$8,000. The average receipts in Paris are much lower when the Americans are absent, less than \$2,000; the greater number of performances at less than this sum; when the Americans appear, up go the receipts to \$5,000, \$6,000 a night.

Here in New York there are few at \$6,000; most above \$9,000."

There will, no doubt, be a tremendous sale for the following books announced by Mr. Leonard Liebling, the humorist of the Musical Courier: "What I think of the Metropolitan," by Oscar Hammerstein, Expurgated. "Mary Garden, an Appreciation," by Jules Massenet, An enthusiastic and particularly distinguished biography. "What is a Soprano?" by Olive Fremstad, A spirited essay, showing that the only real sopranos are transposed contraltos. "English Translations of Wagner Translated into English," A carefully prepared work, issued to meet a large popular demand. "What Salome Did to the Critics," by Richard Strauss Bound in blood red sackcloth, with bows of black crepe de chine on each volume. "My Complete Works," by Pietro Mascagni. The best book on "Cavalleria Rusticana" ever published.

The admiration which Beethoven had for Napoleon, before he assumed the title of emperor, has become common knowledge. Herbert Spencer dwells somewhat upon the value of admiration, and the regard which the composer entertained for his hero must have been great indeed. We realize this more fully when we remember that the original title of the "Eroica" symphony, was "Napoleon Bonaparte." The idea is supposed to have been suggested to him by Bernadotte, the French ambassador at Vienna, and evidently a man of musical tastes. On

the completion of the symphony it was sent to Paris, but before this could be done the news that the first consul had assumed the title of emperor reached the Austrian capital, and this information was brought to the composer by Ries. In a fit of rage, he tore the title-page off the work—his idol had feet of clay! The great composition eventually became known by the name it now bears.

"Melba, you have inspired a nation's pride!" exclaimed the Brisbane Daily Mail, after the great prima donna had given a concert in that city. Referring to one number on the program, the writer goes on to say:

"One travelled far that evening. Leaving the forest I stood by a brook where waterlilies grew. The wraith of a lovely mad girl rises from the waters. It must be her wraith, for Ophelia never would have expressed herself as Ambrose Thomas would have us believe. But what a conception nevertheless! Who knows what vagaries Ophelia's ghost may have committed?"

The opening wall of the oboe transported one straight into the tragedy of the insane mind, and Ophelia stepped before one distraught, her poor mad eyes shining through tears, her dishevelled hair and pathetic young figure hurrying with the futility of it all. Oh, to hear this opera and to watch such an Ophelia! Will it ever be our fate, we deserted Australians, living in this beautiful, but, oh, so lonely outpost of art?

A CRISIS REACHED IN NEW YORK OPERA

THAT the whole land, including Salt Lake, had gone frenzied on the building of theaters, everyone knew, but few people expected that the earliest signs of distress would come from the two great operatic rivals in New York. What cut-throat competition can do in the amusement line, however, as well as in the purely commercial, is well shown by the following from last week's Musical America:

A crisis has been reached in operatic affairs in New York city, owing to a number of causes, some of which have been foreseen for some time past by those intimately acquainted with the inner workings of operatic affairs in New York. While the subscription at the Metropolitan has broken all records, and some of the performances have been crowded, it is learned from reliable sources that the receipts will fall far below the expenditures, which have been enormous, that at the end of the season the directors will be at a loss to face a deficit of nearly a million dollars, or more than double the deficit of last season.

On the other hand, Mr. Hammerstein has formally admitted that so far this season he is a quarter of a million out of pocket, though he hopes to recoup one of the losses now the holidays are over and theatrical and musical affairs generally will improve.

During the past few days there have been all kinds of rumors of possible mergers between the two opera houses. One rumor stated that Mr. Hammerstein had been offered a million dollars by the directors of the Metropolitan to quit the field. This was officially denied on behalf of the Metropolitan directors.

It has been pretty definitely established, however, that negotiations have been pending between Arthur Hammerstein, the impresario's son and Otto H. Kahn, of the Metropolitan board, looking toward a combination of interests. According to young Mr. Hammerstein, these negotiations were very favorably received by Mr. Kahn, who participated in several conferences on the subject.

The general plan of these conferences was to establish a "gentleman's understanding" between the two houses whereby the extravagant increase of salaries and the constant trouble caused by artists in both companies threatening to join the opposition forces unless unreasonable demands were granted, could be obviated.

The causes of the deficit at the Metropolitan are due, as some state, to the laudable efforts of the directors to give opera such as had never been given before in New York, which resulted in Messrs. Gatti-Casazza and Dippel, and the other gentlemen interested in the management of the company getting practically carte blanche to make such engagements and expend such sums as would secure the desired results.

Another cause of the strain upon the management of both our leading opera houses is due to the competition between the two houses, which has resulted in "boosting" the salaries of singers about 500 to 600 and even 700 per cent, of what the same singers receive in Europe. In the case of the Metropolitan, it has also resulted, owing to the large plan of the management of more artists than could be profitably employed, so that it has been calculated that the Metropolitan Opera House is paying out each week about \$40,000 in the way of salaries over and

above what the artists earn—that is to say, that they are not enabled to give the artists the contracted number of performances yet they have to pay for them. In a season of 20-odd weeks, this alone would amount to nearly three-quarters of a million deficit.

One factor in the situation which must not be neglected is that the directors of the Metropolitan had virtually come to the conclusion, last season, of building a new opera house farther uptown, which would be ready for occupancy the season after next. In which case the present Metropolitan Opera House would be, it is understood, sold to Marshall, Field & Co., of Chicago who are understood to have made a successful bid for the property some time ago.

At the time that these various reports are being circulated, Andreas Dippel has issued a statement to the effect that in the near future the Metropolitan Opera House company contemplated extending their operations practically all over the United States and creating operatic centers, with their own chorus, orchestra, etc., but where the principal artists would be provided by the Metropolitan company, so that the Metropolitan Opera company would virtually finance a comprehensive scheme of opera for the entire United States.

As a farewell shot, Mr. Hammerstein has declared that in the event of the Metropolitan company continuing the present ruinous competition, he will accept the offers of a number of wealthy men, which have been made to him, and will then undertake a war to the knife with the Metropolitan company, which will extend from the Atlantic to the Pacific.

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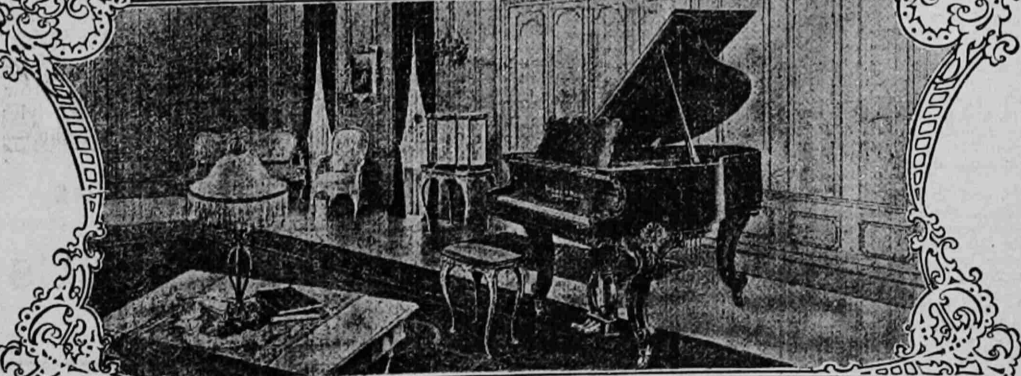
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